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THE JOHNSON COLLECTION

Inquiry as to the status of the John G. Johnson Art Collection bequeathed to Philadelphia by the will of the well-known lawyer, will be made by a committee of four citizens, including a woman, appointed by Mayor Moore, who has named Messrs. Alba B. Johnson, John F. Lewis, John Hampton Barnes, Edward Bok and Mrs. H. S. Prentiss Nichols. This committee has been instructed to submit a report to the Mayor that will include suggestions and advice regarding the course to be pursued by the city in furnishing a permanent and suitable installation for the collection. By the conditions of the will the collection was to be exhibited in the Broad St. residence of the donor, but "experts" having pronounced the building unsafe from danger by fire and too contracted in wall space for the adequate display of the art works, there has been an effort to petition the Orphan's Court to set aside, as impossible of execution, that provision of the testament. Mayor Moore has made the suggestion that the collection be housed in a wing of the new Municipal Art Museum, and a difference of opinion on this point is supposed to have caused the resignation of Mr. Jos. E. Widener as President and member of the Art Jury.

THE VANDERBILT PICTURES

Director Robinson of the Metropolitan Museum, in the first public reference made by the Museum authorities to the bequest of the late W. K. Vanderbilt to the Museum, says that it would rank among the six greatest gifts that the Museum has ever received.

"The ten pictures and two cabinets are of very great importance," says Mr. Robinson. "Five of the pictures that are in the N. Y. house I have seen and the others that are in the Long Island house will undoubtedly equal them. The 'Mrs. Guildford,' by Holbein, is now in the Museum, a part of the Museum's fiftieth anniversary exhibit. The Rembrandt, known as 'The Noble Slav,' was exhibited in the Museum at the time of the Hudson-Fulton celebration and once before.

There is a Gainsborough portrait of a lady and a Sir Joshua Reynolds portrait of a man, and the Boucher is equally fine in its way.

NEW FREER ART GALLERY

The new Freer Art Gallery at Washington, located on the Mall near the Smithsonian Institute, is about complete, having been erected with the \$1,200,000 left by the late Charles L. Freer, of Detroit, to house his unique and valuable art collection of over 6,000 items. Mr. Freer bequeathed this collection and the money to the U. S. to be administered by the Smithsonian Institution. The original gift was made in 1906, but the building was not begun until 1916. It is now practically completed and is expected to be ready in a few months to receive the collections.

The style of architecture is eminently suited for an art gallery and makes a splendid addition to Washington's public buildings.

IS HIS RAPHAEL AUTHENTIC?

A special cable to the N. Y. Times from London, dated Oct. 9, says: "Mr. Felix Lavery, a wealthy Newcastle merchant and art enthusiast, has thrown down a bold challenge to art critics and connoisseurs. He has published a book on Raphael in which he says the picture 'The Holy Family' in the Paris Louvre is only a copy and that he himself is the possessor of the original. He has devoted his life to Raphael research and in his book he traces the journeyings of his canvas from hand to hand over a long period.

"His challenge has caused something of a sensation in Paris art circles. The curator of the Louvre and other high officials of the French National Museum merely laugh at his statement.

"It is pointed out that there is in the Louvre another 'The Holy Family,' attributed to Raphael, but believed to be the work of one of Raphael's pupils. It is a small picture painted on wood and was found among Louis XIV's private collection. Some critics are inclined to believe it is this small picture which Lavery has in mind."

MONKS SELL FAMOUS WORK

An investigation conducted by the Civil Governor of Toledo, Spain, regarding the reported sale of the painting of St. Veronica, the work of El Greco, by the clerical authorities of Santo Domingo Monastery, confirms that the picture was disposed of with the consent of the government and the religious authorities in August last.

The monastery offered to sell the work to the Spanish government, but it did not possess sufficient funds to purchase it, and thereupon the painting passed into the hands of a Madrid dealer. There is considerable agitation in art circles over the sale of the painting, and reports are in circulation that there have been sales of other art treasures by the monastery of Santo Domingo.

AM'N PICTURES AT VENICE

Venice, Oct. 2, 1920.

The twelfth International Art exhibition, the first of these important triennial events since the war, the last having been held in 1913 in the large and beautiful "Pro Arte" Gallery, with its surrounding pavilions in the appropriate and charming setting of the trees and foliage of the Public Gardens of this unique city, will close Oct. 31. A general review of the display was published in the July 17 and Aug. 14 issues of the ART NEWS. Like all its predecessors it was a satisfaction and delight to the art lover, and especially to the student of the modern art of all lands where art flourishes (save England this year) and was well worth the inconvenience and cost of travel in Italy this year, to see and study.

Under the Presidency of Prof. Giovanni Bordiga, and the able management of Signor Vittorio Pica, the Secretary General, and Romolo Bazzoni, Administrative Director, the display was organized with infinite difficulty, when one realizes the problems of transportation, expense, etc. Through the interest, energy and liberality of Mrs. Gertrude Vanderbilt Whitney, the United States makes, if a small, a representative showing of 53 canvases which allows good spacing on the line, and which fill all but one gallery of the American pavilion. The small collection has been on the whole well selected and is more representative of modern American painting than the unfortunate Luxembourg exhibit in Paris last year, seemingly good proof that a competent individual, familiar with the art of his or her own country, is better fitted, and can more successfully arrange a representative showing of such art, especially in foreign lands, than any committee of artists, necessarily hampered by prejudices, and more serious jealousies.

While some of the American canvases shown may not appear to be as thoroughly typical of their painters as might be wished this is probably due to the painters themselves, as is often the case, and is presumably in no way Mrs. Whitney's fault. One would have preferred, for example, to see a figure work by Abbott Thayer, rather than his large landscape "Mt. Monadnock," strong example as it is, and the huge decorative Giraffe Mural of Robert W. Chanler might well have been omitted as it is in no sense a representative American canvas. The two Rockwell Kents, his Alaskan fantasies, strong as they are, are not typical of American art and the three decorations by the late Howard Cushing did not adequately represent his art. There were also many good painters unrepresented, but where one found fair to good examples of such painters as Thomas Eakins (3), Gifford Beal, George Bellows (2), both typical, his outdoors with figures "Easter Sunday" and his admirable Portrait of Mrs. Tyler, the late Alfred Collins (his best portrait of John Jay), Randall Davey, Arthur B. Davies (2), Paul Dougherty, Guy du Bois (2), W. Glackens (2), Childe Hassam (2), Samuel Halpert, Robert Henri (2), Ernest Lawson (2), George Luks (2), M. Prendergast (2), E. W. Redfield (2), Theodore Robinson (2), Albert Ryder ("Return from Harvest"), John Sloan (2), Eugene Speicher (2), C. H. Twachtman (2), and the late J. Alden Weir (his fine portrait of a girl "In the Sun"), one realized the debt American art owes to Mrs. Whitney.

An Unusual Display

The exhibition as a whole, when one realized the difficulties that pertain to any such undertaking, in the present unsettled conditions in Italy, surprised the visitor by its excellence. Not only was the modern art of Italy shown in its every manifestation in all its various schools of painting and sculpture, but that of Sweden, Switzerland, Holland, France, Russia, Poland and United States, and even the new Czechoslovakia, was adequately represented. Spain was represented by a "One Man" show—that of 22 works, chiefly portraits, by Frederico Beltrau Masses, a follower of Zuloaga, and who, while lacking something of the force of that master, has still remarkable ability and power of expression. Germany, Austria, Hungary and Roumania were not represented, as can be well understood, but it was difficult to understand the non-participation of England. The United States, with a Commissioner, Mr. Forbes Watson, formerly art critic of the N. Y. Eve. Post, had as said above its own and handsome pavilion over which floated the Stars and Stripes.

Italian Art Display

The display of modern Italian painting and sculpture was by far the largest at the exhibition and filled all the 38 large and small galleries of the Central and principal gallery, save two each, given to Switzerland, Sweden and Czechoslovakia, and one to the Spanish painter, Masses. There was included in the Italian section, several "one man" displays in small galleries, devoted to the pictures and sculptures, of Mancini, Nowellini, Ciardi, Poggiali, Miola and Scapetta, while Mrs. Whitney was deservedly honored by the display of eight of her bronzes and one of her marble sculptures in the main hall of the building. The feature of the Italian display was the Mancini room, in which were 21 of his most representative

colorful canvases, including his masterly "self portrait," loaned by the Uffizi Gallery of Florence. The Italian pictures, as a whole, presented little new, and the hundreds of canvases, many of them large ones, simply reflected with few exceptions, for the most part, the "modernists" of France. Crude color, distorted drawing and an attempt at sensation unfortunately characterized most of the works. There was much strength shown at times, but the display as a whole was disappointing. The same estimate applied to the pictures and sculptures by Swedish, Swiss and Czechoslovakian artists. The Swiss exhibit was distinguished by the gallery devoted to the work of the late Frederick Hodler.

Perhaps the most curious and novel feature of the display was the collection of some 35 sculptures and 51 designs by that eccentric, but forceful Russian, Archipenko, in the Russian Pavilion and which will probably come to America this season.

James B. Townsend.

BOSTON

The fifth annual exhibition of the Concord Art Association will be held Nov. 21 to Dec. 4. All work from New England States must be sent to Doll & Richards, Boston, on or before Nov. 9. Exhibits eligible are original works in oil, miniature on ivory, etching, dry-point, pencil and charcoal not before exhibited in Concord. Work entered from N. Y. may be sent at the expense of the exhibitor through W. S. Budworth & Son, before Oct. 27 and from Phila. through Mr. Louis C. Griemard. The Committee of Selection and Award is composed of Charles Hopkinson, chairman, Edward Redfield, Cyrus Dallin, Philip Little, Marie Danforth Page, Margaret F. Hawley and the Hanging Committee includes Misses Elizabeth Roberts, the Association's secretary, and Gertrude Fiske.

The Society of Arts and Crafts announce two exhibitions Oct. 8-23 of decorated woodwork and from Oct. 28 to Nov. 6 original photographs by members.

A recent "one man" show at Goodspeed's Book Shop was of etchings by the late Charles H. White, practically the complete series of his etchings of American and European cities. Mr. White died abroad in 1918 at 40 but he left behind him in this short period a group of etched plates worthy to hold their place among the best of that time.

The galleries of Doll & Richards opened Oct. 1 with a new lot of etchings by Dwight C. Sturges. Of the 30 prints exhibited 20 had never been shown before. Since Mr. Sturges' premier exhibition in 1914, which had such a phenomenal success, in number of prints sold, a faithful clientele has eagerly looked forward to the present show. Sturges stands apart among present day etchers in the human appeal of his subjects and in the technical ability of suggesting form with an economy of line. The new plates, good as they are, do not excel, all points considered, the finest of his early prints such as his "Money Lender," portrait of "Dr. Samuel Green" or his large plate called "Children on the Beach."

Mr. Sturges has deviated from his story-telling etchings to execute an excellent series of children studies. In his recent landscapes the artist has forsaken the dry-point for the straight etched line. This has given a certain added strength and vigor to these plates, but one misses the soft, velvety quality of tone which one has always associated with a Sturges landscape.

The Autumn season at Vose Bros. Galleries opened with an exhibition of 30 views of Lake Titicaca by an Argentinian artist, S. M. Franciscovich, who has his own individual style of painting, in character smooth and done in an overcareful and painstaking way. If one can even half-way suggest the majesty and grandeur of the South American mountains and lakes and at the same time create a beautiful painting, the attempt is at least worth while. That Franciscovich has suggested the beauty of this scenery is clearly evident, as, for example, his canvas "Tranquility," rolling clouds piled high on high, their edges tinged with glowing pink deepening towards the horizon to a deeper glow of sunset and further up between a rift in the clouds the white peaks of the Andes mirrored in the placid waters of the lake.

Sidney Woodward.

ST. LOUIS

Paintings selected from several hundred submitted by artists of N. Y., Phila., Boston, Chicago and St. Louis to the Art Museum comprise the 15th annual exhibition of paintings by American artists now on to Oct. 31 at the Art Museum. The collection contains 123 paintings and 52 additional pictures were later received from N. Y., where they had been detained because of a strike of shippers and packers.

Among the canvases in the collection this year is "The Remorse of Eve," by Augustus V. Tack. Sidney E. Dickinson shows a portrait study, "The Black Cape," and there is an example of the late Frank Duveneck, "Man in Spanish Costume." Some of the important landscapes shown are De Haven's "Moonlit Stream," Morgan Colt's "The Turning Point," Edward Dufner's "Morning Sunshine," and Charles W. Eaton's "Penn. Woods."

CHICAGO

The advertising show at the Art Institute is the first important exhibition of the distinctive art of today this season. It is an illuminating affair making one realize how truthfully the commercial artist reflects the life and customs of his time and how high a degree of real artistic merit the advertising world today demands. Some of the entries are worthy of a place in any showing of modern art and all are of a character much above anything ever dreamed of in this connection some years ago. The thing to criticize is the absence of the names or signatures of the artists, and most of the exhibits are labeled with the name of the advertising agency or commercial studio submitting them.

The Carl Krafft exhibition also now on at the Institute is rich in color and full of charm. The snow paintings are of particular interest as reflecting a new phase of this painter's art, as he was formerly best known by his decorative Ozark canvases. In the forest preserves and Chicago environs this year he has, however, found a deep well of inspiration for much substantial and finished work.

The Gunther Sale

The prices prevailing at the Gunther sale should be a warning to collectors or those who are careless as to authenticating their treasures. Undoubtedly there were many fine things in this collection but the presence of so much that was merely quaint or of historic interest, tended to throw doubt upon the entire assemblage. The Andre portrait attributed to Lawrence, brought only \$4,000 from the American Art Association of N. Y., although it is said that Mr. Gunther had refused \$100,000 for it during his lifetime. Dr. Frank W. Gunsaulus secured the attributed Stuart Franklin, for which its former owner paid \$3,000 shortly before his death, on a bid of \$190 and so on down the line of works attributed to Peales, the Heals, Stuarts and other early American painters.

An exhibition of the latest works of Fred Grant is making something of a sensation in Minneapolis this month. The collection with several important additions now under way in the studio will be seen at the galleries of Carson Pirie Scott and Co. in November. Mr. Grant grows more colorful and decorative year by year and his works have revived with architects and decorators, the old custom of having pictures painted for particular places in a balanced scheme.

Mrs. Pauline Palmer, president of the Chicago Society of Artists, arrived unexpectedly this week, called back from her summer's work by the sudden illness and death of her husband, Dr. Albert Palmer, to whose encouragement and enthusiasm she has ways attributed much of her success.

PHILADELPHIA

Small oils, not exceeding in size 18 x 20 inches, and numbering 233, are shown at the Art Club. There is a certain charm about these little canvases that should attract the connoisseur desirous of acquiring examples of the work of well known painters not too large to be hung on the walls of apartments of limited size and yet of sufficient merit as to make them a joy to live with in sometimes rather close quarters. Among the groups, notably good in color, are those by Walter Griffin, bits of Venice and Lake de Garda; Charles C. Corson, sketches of rural scenery; autumnal landscape by Katherine L. Farrell, and spring woodland by F. S. Chase. Howard A. Patterson shows a group of clever small works; Daniel Garber a group of five, of which the "South Window" is perhaps the most attractive; Paul King sends six, mainly harbor scenes, very atmospheric in effect; Paulette van Rockens, quaint nooks around Newport, R. I., and John F. Folinsbee, landscapes and still lifes grouped about a delightful little portrait of the child "Beth." There are good sky studies by John Sharman; a "Nativity" by Benedict Osnis; "Fishing Boats" by Ethel H. Warwick, and "Early Morning" by Catherine W. Morris. Richard B. Farley has a group of seaside pictures, true in rendering of envelope of light; Ernest Lawson's "New Hampshire Hills" shows rich genuine coloring of the subject; George Oberteuffer sends a group of Parisian scenes; Jos. T. Pearson, Jr., a poetic "Old Smoke House—Moonrise"; Edward H. Potthast a well drawn nude "Bather." The havoc of the war is reflected in S. M. Palmer's group of ruined buildings around Montdidier and St. Quentin. "A Verona Courtyard" by the late Emma L. Cooper is appropriately marked by an emblem of remembrance.

OBITUARY

Mrs. Alice D. Goodrich

Mrs. Alice Dougherty Goodrich, sculptor, died in the Methodist Hospital, Brooklyn, Sept. 30 last, aged 39. She was born in Brooklyn, the daughter of the late J. Hampden Dougherty, lawyer and political reformer, and was the wife of Arthur Goodrich, novelist and playwright. Mrs. Goodrich was graduated from Vassar in 1903. She studied art at the Pratt Institute and had shown her sculptures at the exhibitions of the Brooklyn Society of Artists and the National Academy. She was the sister of Paul Dougherty, the artist; J. Hampden Dougherty, Jr., lawyer, and Walter Hampden, the actor.